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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act

March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40 Street.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40 Street.

M. E. LOUNSBERRY, Secretary,
15-17 East 40 Street.

CHICAGO.—801 Fine Arts Bldg.

WASHINGTON, D. C.—F. A. Schmidt,
719-13 St. N. W.

LONDON OFFICE.—17 Old Burlington St.

PARIS OFFICE.—9 Rue Pasquier.

PARIS CORRESPONDENT—Mr. Robert
Dell, 9 Rue Pasquier.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

AMSTERDAM.

Frederick Muller & Co. . . . 16 Doelenstraat

BERLIN.

American Woman's Club . . . 49 Münchenerstrasse

Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

HAGUE.

Theo. Neuhuys . . . 9 Oranjestraat

LONDON.

American Express Co. . . . Haymarket St.

MÜNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

Brooklyn Daily Eagle . . . 53 Rue Cambon

Morgan, Harjes & Cie . . . 31 Boul. Haussmann

American Express Co. . . . 11 Rue Scribe

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Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, for-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

STATEMENT OF THE OWNERSHIP, MAN-
AGEMENT, CIRCULATION, ETC., of the Ameri-
can Art News, published weekly from October 15 to
June 1; monthly in middle June, July, August and
September, at 15-17 East 40 Street, New York, for
April 1, 1913, required by the act of August 24, 1912.
Publisher, Editor, Business Manager and Managing
Editor, James B. Townsend, 15 East 40 St., New
York.

Publishers, American Art News Company (Inc.),
15 East 40 St., New York.
Owners or Stockholders: James B. Townsend, 15-17
East 40 St., New York; Estate of Clarence J.
Postley—Hatch and Clute, attorneys, 100 Broadway,
New York; Charles M. Warnick, 15 East 40 St.,
New York; M. E. Lounsbury, 525 Park Ave., New
York; Eugene Fischhof, 50 Rue St. Lazare, Paris.
JAMES B. TOWNSEND, Editor and Publisher.
Sworn to and subscribed before me this 30th day
of June, 1913.

STELLA WEISS, Notary Public.
Commission expires March 31, 1915.

SPECIAL ANNOUNCEMENT.

The weekly issues of the AMERICAN
ART NEWS will be resumed on Satur-
day, October 11.

THE COMING ART SEASON.

Another long and exceptionally dull
summer in the world of art in Amer-
ica, has passed, and on October 11
next, the ART NEWS will appear again
every week until next June or July.
The new art season, on whose thresh-
hold we stand today, when our last
summer issue appears—is anticipated
with more than accustomed interest
and curiosity. Will it be a bad or a
good season? Who can tell? So sen-
sitive is the art world to the fluctua-
tions of finances the world over; that
with every indication of returning
prosperity to the civilized world,
which has suffered for some time past
from widespread financial depression,
that it would appear there is now every
reason for hopefulness. With the Bal-

kan war finally over, the Art Tariff set-
tled, the Mexican war cloud fading,
and a clear horizon everywhere, there
is every cause of optimism, as far as
better are markets are concerned.

TO SHOW MORGAN ART.

Dr. Edward Robinson, director of
the Metropolitan Museum, who re-
cently returned from Europe, says the
Museum probably will be successful in
its efforts to place the entire Morgan
art collection on exhibition next Janu-
ary. The display will be temporary and
will occupy the new north wing of the
Museum, which was turned over by
the builders last July. The south
wing, funds for the construction of
which have been provided by the city,
will be the permanent home of the col-
lection.

The marriage of Mrs. Collis P. Hun-
tington to Mr. Henry E. Huntington
took place in Paris, July 16. They are
well known in art circles as collectors
of discernment and both possess fa-
mous masterpieces in their private col-
lections.

FOREIGN ART NOTES.

Six months ago Mr. Samuel Reading Ber-
tron, of New York, bought for a high
price (said to have been about \$150,000) a
picture called "The Good Mother," which
was said to have been painted by Fragonard
and to have remained in his possession
until he gave it to be sold for the benefit
of the First Republic. The picture was
further said to have passed subsequently
into the possession of Ménage de Pressigny
and to have been engraved by Nicolas De-
launay. In a recent number of a publica-
tion called the "Pedigree," M. Alvin-
Beaumont, writing on the subject of this
picture, shows that these statements are
inconsistent with one another. The engrav-
ing of "The Good Mother," by Delaunay,
after Fragonard, already existed in 1789,
for it is mentioned in Basan's dictionary
of engravers published in that year. As it
is stated on the engraving that the picture
engraved was then in the possession of
M. Ménage de Pressigny, it follows that he
owned the picture before 1789 and, there-
fore, before the First Republic existed. If,
therefore, the picture bought by Mr. Ber-
tron is that engraved by Delaunay and for-
merly in the collection of Ménage de Pres-
signy, it cannot have been given by Fragon-
ard for the benefit of the Third Republic.
Moreover, according to the Baron Portalis,
the picture given by Fragonard for the
benefit of the Republic was sold at the
Goman sale in 1792 and was painted on a
canvas wider than it was high, whereas the
picture engraved by Delaunay was on a
canvas higher than it was wide and was
oval. But, in the catalogue of the Goman
sale preserved in the Doucet Art Library,
there are three pictures by Fragonard, none
of which answers to the "Good Mother."
It seems, therefore, certain that Mr. Ber-
tron's picture cannot be that which was
presented by Fragonard to the nation. The
question remains whether it is that which
belonged to Ménage de Pressigny and was
engraved by Delaunay. M. Alvin-Beaumont
discusses this question at length and comes
to the conclusion that it is not, for reasons
which seem convincing. In his opinion, the
picture formerly in Ménage de Pressigny's
collection and engraved by Delaunay is that
which has long been in the celebrated col-
lection of M. Arthur Veil-Picard at Paris.
M. Alvin-Beaumont gives reproductions of
the Veil-Picard and Bertron pictures and
of Delaunay's engravings, which certainly
confirm his conclusion. The engraving
corresponds with the Veil-Picard picture,
and not with the other. Moreover, the Veil-
Picard picture seems to be the finer of the
two. Indeed, it has always been believed
by connoisseurs that M. Veil-Picard pos-
sessed the original picture engraved by
Delaunay.

Americans in Paris have had the oppor-
tunity this summer to visit a rare collec-
tion of paintings of the XVIII century
French and English schools shown at the
galleries of Mr. Charles Brunner, 11 Rue
Royale. Among the notable pictures is the
portrait of the "Marquise de Montcloux,"
by L. M. Van Loo, exhibited for the first
time at the Salon of 1759. She is seated on
a couch of crimson velvet while a rich hang-
ing embroidered in fleur de lys and gold
forms the background for her doll-like
petite face and her Oriental costume of
white satin embroidered in pearls and gold.

A striking contrast is the portrait of the
"Duchess of Gloucester," by Reynolds,
which is almost contemporaneous in origin
with the Van Loo. The Duchess is seated
in a large armchair and in the dark back-
ground is visible a bit of sky. On the arm
of her chair is her little daughter, whom
she contemplates with a look of motherly
ecstasy. Blue and white are the predom-
inating colors in this picture, which is re-
garded as one of the artist's most success-
ful studies of character. Russell, Hoppner
and Raeburn are other English artists rep-
resented. A fine "Ascension" by Tiepolo,
an interior with his usual figures by Jan
Steen and some Biblical paintings by Fabritius
are other paintings in the collection
which have attracted much favorable com-
ment. A notably fine painting is a piece
of still life by El Greco. It represents a
basket of fruit in the full glare of the sun.

The cable brings the story that among
the large number of pictures at the Drury
Lane Theatre, London, which have been
used as properties, there has been discov-
ered a fine picture by George Morland. The
canvas which is 12 by 8 inches depicts a
sailor bidding farewell to his sweetheart on
the seashore and probably was painted
about 1790.

While rehearsing "Sealed Orders," in
which one of the scenes contains a repro-
duction of Christie's auction rooms, Arthur
Collins, the manager of Drury Lane, asked
Mr. W. W. Sampson, the dealer, to attend
a rehearsal and verify the details of the
scene. During the rehearsal Mr. Sampson
was attracted by one of the property pic-
tures, which he offered to buy. Mr. Collins
thought the dealer was making fun of him,
but accepted the offer on condition that the
picture should remain in his, Collins's, pos-
session during the run of the play. After
closing the bargain Mr. Sampson declared
that the picture was a Morland, which was
verified after it had been cleaned.

A cable despatch to the New York Sun
from Rome says that doubts have been
thrown on the authenticity of the picture of
the Immaculate Conception painted by Mil-
let, which was discovered some time ago in
an art gallery belonging to Signor Camp-
bello of Falconara, but the "Osservatore
Romano" gives a history of the painting,
which is one of the only two Madonnas
painted by Millet.

It appears from this story that Millet
during his long stay in Rome was com-
missioned by Pope Pius IX. to paint the
"Immaculate Conception" and a "Transfig-
uration" on a small scale for the Pope's
private train. In 1870 when Rome was
captured by the forces of Italy the train
was placed in storage warehouses in the
Florence railway depot. These warehouses
were pillaged in 1884 during the riots, the
mob stealing everything of value from the
train, including the Millet picture. Just
how it got to Campbell's gallery is not
known, but, according to the "Osservatore
Romano," it is undoubtedly Millet's long
lost painting.

The Department of Historical Monu-
ments is about to begin the restoration of
the ancient Episcopal Palace of Rheims,
which the municipality of that city intends
to convert into a museum. The palace is
of great historical interest, since, though it
was reconstructed in 1671, the hall in which
the coronation banquet of the mediaeval
kinds of France took place is preserved.
Louis XV, Louis XVI and Charles X lodged
in the palace as it now exists after their
coronation. Francis I and Louis XIV
lodged in a portion of the palace, which was
afterward rebuilt.

OBITUARY.

Bernard Quaritch.

Bernard Quaritch, the well-known
London dealer in rare books, died Aug.
27 at Brighton, Eng.

He was the son of Bernard Quar-
itch, known in his day the world over
as "the Napoleon of the Bookshop." Quar-
itch, the elder, died in Hamp-
stead on December 17, 1889, his son
succeeding him in his business.

Mr. Quaritch did not manifest much
interest in the great business of his
father prior to the latter's death. There-
fore his friends in general and biblio-
philes on both sides of the Atlantic in
particular were greatly surprised when
he set himself assiduously to the task
of building up the rare book business
of the house of Quaritch and then were
more surprised when he succeeded.
He showed much of his father's en-
thusiasm in going after what he wanted

and discernment in picking up treas-
ures that he knew other people would
want.

Mr. Quaritch made several visits to
America. On his trip here in 1911 he
attended the Hoe Library Sale, at
which he was the underbidder against
Mr. Henry E. Huntington for the Gu-
tenberg Bible which sold for \$50,000.

Mr. Quaritch was not only a dealer,
but, as his father was before him, a
publisher, and some famous books have
been issued by the house. It was the
elder Quaritch who published FitzGer-
ald's translation of the Rubaiyat of
Omar Khayyam, the first edition of
which "went off" so badly that the
books eventually found their way into
the threepenny box. The Quaritches
are also the agents for the publications
of the British Museum and the Society
of Antiquaries.

Kakuzo Okakura.

Kakuzo Okakura, Oriental Curator
of the Museum of Fine Arts, Boston,
died at Tokio Sept. 4.

Beginning his career in the Govern-
ment Department of Education in
charge of musical affairs, he was sent
abroad to study art, and on his return
was made director of the Fine Arts
Academy, which was established as
the result of his researches. Owing to
a difficulty with the Japanese authori-
ties he resigned in 1889. Then came
his appointment to the Boston post.

He was an author as well as an art
critic, and curiously enough all his pub-
lished works are in English.

Addison T. Millar.

Addison T. Millar, painter and etch-
er, and his wife, Mrs. Janie Craft Mil-
lar, also an artist, were killed instantly
on the afternoon of Sept. 8, when their
automobile was struck by a New
York, New Haven and Hartford Rail-
road train near South Norwalk, Conn.

Mr. Millar was born in 1860, in War-
ren, Ohio, and was determined to win
a career in art, although he had many
early discouragements. He came to
this city and studied under William M.
Chase, and later went to Paris, where
he studied under Constant and at the
Académie Julian.

Under the influence of his Paris in-
structors he went to Algiers, where he
painted interesting phases of that land
of brilliant colors. His inclinations
were toward the forests of his native
land, and on his return to this country
he did the finest work of his life as a
painter and an etcher in setting forth
the charm of the woods and streams.
His landscape work was impressionis-
tic, although so individual and full of
feeling that it would be difficult to as-
sign it to any definite school.

His etchings had the quality of
paintings and they possessed a tone
which few masters of the needle attain.
His etchings may be found in the Na-
tional Library in Paris, in the Library
of Congress in Washington and in the
Public Library here.

Frederick J. Newcomb.

Frederick J. Newcomb, President of
the F. J. Newcomb Manufacturing Co.,
died August 18, at his residence in
Westfield, N. J., aged 66 years.

Mr. Newcomb was born in Vermont
in 1848, and early in life became con-
nected with the White, Potter & Paige
Manufacturing Co., Brooklyn, being
mainly instrumental in building up
their picture frame department. About
twenty years ago he severed his con-
nection with them, and coming to New
York, took over the picture frame de-
partment of the E. H. Purdy Manu-
facturing Co., organizing the F. J. New-
comb Manufacturing Co. At the time
of his death, he was one of the best
known frame manufacturers in the
country.